

THE KNIGHT OF MORAR.

— Stamp — Graveur — Paris —



Anne Noyes

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however, the true second ed, with first ed. of  
vol II, was published (1725), 6 complete copies  
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with title reading  
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vol I, only, 2<sup>nd</sup> ed, realized £35  
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18/50

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*Richard Neale.*

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All that can ease or charm the Mind :  
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All-powerful Fate a-while controul,  
And, Spite of Woe ! make Gay the Soul :  
Force black Despair itself to Smile  
And Love's successless Pains beguile .*

*Thus in a little Circle stands  
Some wondrous Sage, whose least Commands  
Display the Mysteries of his Art  
To please the Ear, and joy the Heart,  
By Magick Sounds and Mystick Sights  
All Senses he at once delights,  
To such a height our Transports rise  
His Praise is lost in our Surprise .*



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Note The II<sup>d</sup> Edition of this Book is now printing  
therefore those who intend to have their Names inserted  
as Encouragers of the Work must send their first Payments  
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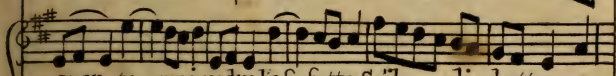
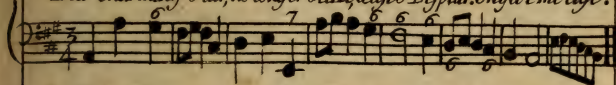


# A Favourite Minuet in Italian and English

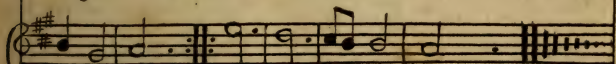
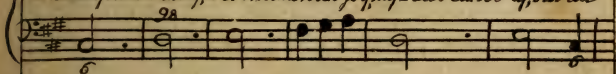
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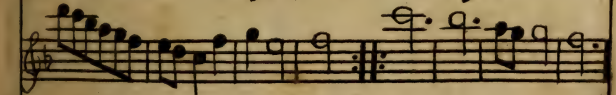
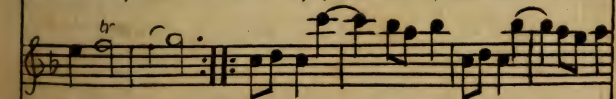
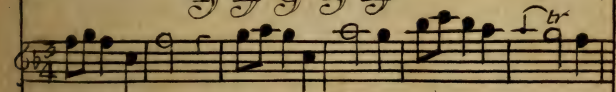
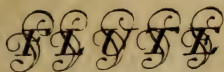
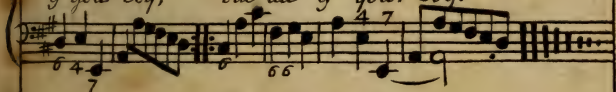
Sol = per tè S'amaile pene Senza Spene di merce  
Dear Charming Fair; no longer Tears least I Despair: Oh give me ease!



quan-to maigodra la f-fetto Sèil .... di-letto e  
Should you now deny, to Grown me with Joy, my Fair I can't Fly, but die



Sol per te Si Si Sol per te  
if your Coy, but die if your Coy.



## A Favourite SONG,

*Largo*

*Ritorna o dolce a more confor-ta questo*

*sen confor-ta questo sen o dolce amore o dolce amo re con-*

*for-ta questo sen For ritorna o dolce amore con-*

*for-ta questo sen ritorna ritorna o dolce a =*

*mo-re confor-ta questo sen confor-ta confor-ta questo*

*sen For 6 6 4 7 sos più a il m' esto*

This is a handwritten musical score for a song titled 'A Favourite SONG'. The score is written on ten systems of grand staves (treble and bass clefs joined). The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Largo'. The lyrics are written in Italian and are interspersed between the musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'For' (forte). The paper shows signs of age, including some staining and wear at the edges.

In the Opera of Otho.

3

core di stringer il suo ben sospira il mesto core fos-

pira il mesto core di stringer il suo ben di stringer il suo ben

D.C

This system contains the first two staves of the vocal and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are written below the vocal staff. The first staff ends with a fermata over a whole note. The second staff continues the melody and accompaniment.

Flute

This staff is for the Flute part, written in treble clef with a key signature of one sharp. It begins with a 12/8 time signature and a fermata. The melody is characterized by eighth and sixteenth notes.

Larga. Sym.

This staff is for a symphony part, marked 'Larga.' in a 12/8 time signature. It features a melody of eighth and sixteenth notes.

Song

This staff is for a song part, marked 'Song' in a 12/8 time signature. It continues the melody from the previous staff.

Sym. Song

This staff contains two parts: a symphony part marked 'Sym.' and a song part marked 'Song', both in a 12/8 time signature.

Sym.

This staff is for a symphony part, marked 'Sym.' in a 12/8 time signature. It continues the melody from the previous staff.

Sym.

This staff is for a symphony part, marked 'Sym.' in a 12/8 time signature. It continues the melody from the previous staff.

Sym.

This staff is for a symphony part, marked 'Sym.' in a 12/8 time signature. It continues the melody from the previous staff.

Da Capo

4 *A Favourite Minuet, in y<sup>e</sup> Opera of Floridante,*

*Alle.*

*Oh lovely*

*O cara*

*Charmer no more oppress me Beauty amazing fly to my arms*

*spene del mio diletto il core amante si fida in te*

*Oh lovely Charmer no more oppress me beauty amazing fly to my*

*O cara spene del mio diletto il core amante si fida in*

*arms Oh lovely Char* ..... *mer*

*te O spene ca* ..... *ra*

*Oh lovely Charmer no more oppress me Beauty amazing fly to my arms*

*O cara spene del mio diletto il core amante si fida in te*

*Oh lovely Char* ..... *mer*

*O spene ca* ..... *ra*



*Oh lovely Charmer no more oppress me Beauty amazing fly quick to my*

*O cara speme del mio diletto il core amante si fida in*

*Arms fly quick to my Arms*

*te si fida in te*

*Dear sweetest Angel quickly come bless me*

*L'amato bene che torni aspetto*

*and let me revel in thy sweet charms & let me re*

*fido e costante al par di me fido e costan*

*vel in thy sweet Charms dear sweetest Angel quickly come*

*te L'amato bene che torni*

*bless me and let me revel in thy Sweet Charms Da Capo*

*aspetto fido e costante al par di me*

*Turn over for the Flute*

*O Cara Spene, &c.**Sym.**Allegro**Song**Sym.**Song**tr*

*For the Flute.*

7

This musical score is for a flute part, spanning ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

- tr* (trill) above the first staff.
- Sym.* (Symphony) above the third staff.
- Song* below the sixth staff.
- Da Capo* below the tenth staff, indicating a repeat.

The score concludes with a double bar line and a repeat sign at the end of the tenth staff.

# A Minuet in Italian and English

Se Vuoi ch'io viva lascia d'amor lascia d'amor co lei ...  
*See how I Languish, O Charming Fair, pity my Anguish, your*

che regna nel.... tuo cor che vivernon poss' io Se-  
*Lover now spare, now spare. Faithful & True, I'll be to you,*

...Viue nel tuo petto quel mio nemico a-  
*Crowns should not tempt me, to bid you a dieu, Joys*

mor quel Nemico a-mor  
*there is none to me, without you.*

## Flute



# *A Favourite SONG in Griselda*<sup>9</sup>

*Andante*

*'Tis my*

*Glory to adore you you're so Char-ming, O my dearest,*

*why should I of Fate complain: Tho' I'm not y<sup>e</sup> happiest Swain,*

*Still, still I'm y<sup>e</sup> sincerest, Evermore I'll adore, O my dearest.*

*How tormenting is the Passion;  
When our Wi---shes are in Vain;  
But to gaze on one so fair,  
Makes amends for all my Care:  
Why, why should I of Fate complain?  
Evermore I'll adore, Oh my Dearest.*

**Flute**

# A Favourite SONG, in Italian & English

Piu beni...guo parche arida verso noi il  
*Charmer hear your faithful Lover, nor disdain to ad =*

cielo e amor ei promette all al.....ma fida  
*= mit his Flame; Cease to Slight, your Scorn give over,*

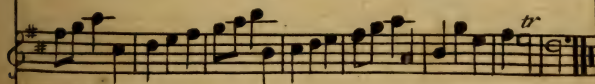
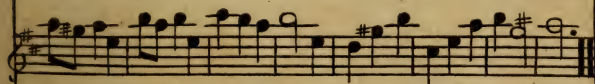
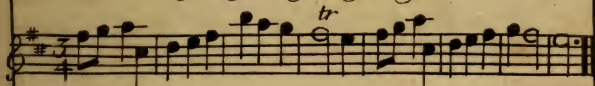
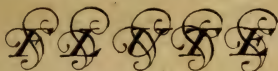
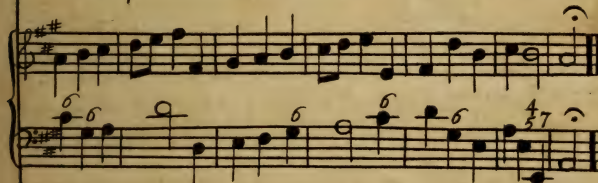
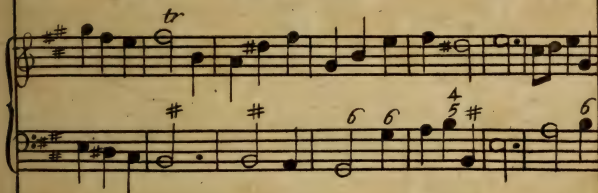
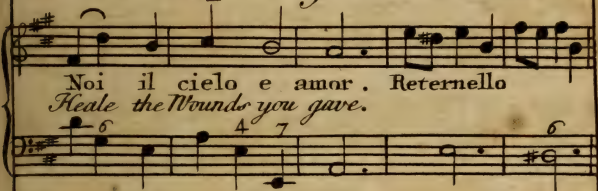
di dar tregua al suo dolor Piu be-nig-no  
*Constant e-ver I'll remain. Charms Surround those*

parche arri...da ver-so noi il cielo e amor  
*love-ly Features, tender pit...ty grant your Slave,*

Piu....be nigno parche arri...da ver....so  
*turn and be so kind a Creature, haste and*

# In the Opera of Coriolanus.

Noi il cielo e amor. Reternello  
*Heale the Wounds you gave.*



# A SONG in the Opera

*Love leads to Battle; who dares op-pose him? the Rebel*

*Squadrons his Prefence fly,*.....

*Love leads to Battle; who dares op-pose him? Rebel Squadrons*

*his Prefence fly, See how y'*

*He-ro drives all be-fore him, Armed with Lightning*

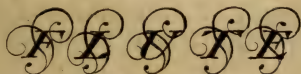


# Of Camilla.

*Shot from her Eyes, see how the Hero drives all before him,*

*Armed with Lightning shot from her Eyes.*

Da Capo



Da Capo

# *An AIR, in Italian & English,*

*No, no, no; I will no more believe thee,*  
*No, no, no; non voi piu star in pe...ne,*

*you shall no more deceive me, to Love I*  
*sprezzo la mia ca-te ne, e bramo*

*bid adieu, to Love I bid adieu: No, you*  
*di morir, e bra-mo di morir: No, non*

*shall no more delude me, in vain I have*  
*voi piu star in pe...ne, sprezzo la mia*

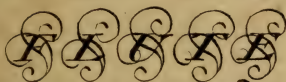
*persu'd thee, farewel to Love and you, to*  
*ca...te...ne, e bra-mo di mo-rir, e*

*Sung at the Theatre in Drury-Lane*

*Love I bid adieu, farewel to Love and  
bramo di morir, e bramo di mo-*

*you, to Love I bid adieu, fare-  
:rir, e bramo di morir, e*

*=nel to Love and you.  
bramo di mo...rir.*



*you, to Love I bid adieu, fare-  
:rir, e bramo di morir, e*

# A SONG in y<sup>e</sup> Opera

Love thou airy vain Illusion, Love thou airy  
vain Illusion, fly Deceiver, fly Deceiver, fly De-ceiver  
of my Joys, of my Joys, all thy Arts are but  
Delusion, whilst vain Hope my Heart decoys, all thy Arts are  
but Delusion, whilst vain Hope my Heart decoys:



# Of Phyrrius and Demetrius.

But Charmer I still adore ne'er teaze me, but ease me, Loves Pass=  
 ion shall please me, whilst I your Aid implore, ne'er teaze me, but  
 ease me, Loves Passion shall please me, whilst I your Aid implore. D.C

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with many triplets. The second and third staves are a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are written between the staves.

Da Capo

This musical system consists of five staves, all in treble clef with a key signature of one sharp. It contains a continuous melody with many triplets. The system ends with a double bar line and a repeat sign. The text 'Da Capo' is written at the bottom right.

# A SONG in y<sup>e</sup> Opera of Camilla.

To  
Beauty devoted, Expecting desiring, with Pas-  
sion Expi- ring, I ser-  
ve, I serve the blind Boy,  
Expecting desiring, with Passion Expiring, I serve y<sup>e</sup> blind  
Boy, expecting desiring, with Passion expiring, I serve y<sup>e</sup> blind Boy,

*Expecting desiring, <sup>th</sup> Passion expiring, I serve y<sup>e</sup> blind Boy,*

*Yet ever Contented, so*

*easy y<sup>e</sup> Chain is, so Pleasing y<sup>e</sup> Pain is, so Pleasing y<sup>e</sup> Pain is, I serve him <sup>th</sup> Joy,*

*I serve him <sup>th</sup> Jo.....y, I serve him <sup>th</sup> Joy I serve him <sup>th</sup> Joy.*

*Da Capo*

**Flute**

**D.C**

*A SONG in the Opera*

*The Chains of Love*

I wear; I burn and I despair, yet bless my Charmer, yet bless  
my Charmer; the Chains of Love I wear; I burn &  
I despair, yet bless my Charmer, the Chains of Love  
wear, I burn & I despair, yet bless my Charmer, I burn & I despair, yet  
bless my Charmer,



*Of* Thomyris.

21

to great would be my  
Joy, the Pleasure would destroy, cou'd my Flame warm  
her, cou'd my Flame warm her, the Pleasure would de-  
stroy, cou'd my Flame warm her

For the  
FLUTE

For the  
FLUTE

Da Capo

## A SONG in the Opera

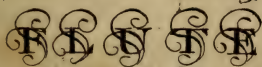
*Too lovely cruel Fair*  
*Too lovely cruel*  
*Fair, can I the Torture bear, to see thee flying? too lovely cruel*  
*Fair, too lovely cruel Fair, can I the Torture bear, to see thee*  
*Fly ..... ing? too lovely cruel Fair, too lovely*  
*cruel Fair, can I the Torture bear, to see thee Fly ..... ing*

# Of Pyrrhus and Demetrius.

23

Must I behold those Charms, must I behold those  
Charms, doom'd to another's Arms, while I am dying doom'd to an-  
= other's Arms, while I am dying, while I am dy...ing.

Da Capo



# A Favourite SONG

Round her see Cupid flying, behold him Wishing Dying. Such Graces shine all o'er her, Gods might Adore her. Such Graces such Graces, such Graces shine all o'er her, Gods might Adore her, such Graces shine all o'er her, Gods might Adore her.



# In the Opera of Camilla.

Blind Boy forbear to see her, thy Flame admits no  
Cure, to me in sight of Heav'n, her Faith is given, her Faith is  
given, her Faith is given, to me in sight of Heav'n, her Faith is giv'n  
Da Capo

For the  
FLUTE

Da Capo

# A SONG in the Opera

Handwritten musical score for "A SONG in the Opera". The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 12/8. The lyrics are written below the staves, with some words appearing on the treble staff and others on the bass staff. The lyrics are: "A Secret Joy I share, tho absent from my Fair, tho absent from my Fair, her sight desiring, tho absent from my Fair, her sight desiring, A Secret Joy I share, tho absent from my Fair, tho absent from my Fair, her sight desiring." The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, possibly indicating fingerings or breath marks.

*A Secret Joy I share, tho absent from my Fair,*

*tho absent from my Fair her sight desiring, tho absent*

*from my Fair, her sight desiring, A Secret Joy I share,*

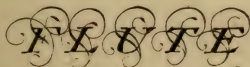
*tho absent from my Fair, tho absent from my Fair, her sight*

*desiring.*

# Of Love's Triumph.

*Too happy near my Treasure, pain'd*  
*with excess of Pleasure, I'm expiring, too happy near*  
*my Treasure, pain'd with excess of Pleasure, I'm expiring.*

Da Capo



D.C

*A SONG in the Opera*

This musical score is for a song from an opera. It is written for a piano accompaniment, featuring a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written in italics below the vocal line. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing fingerings (7, 6, 4, 7) and a final measure with a 47. The lyrics are: "So form'd to charm Lovely all over, so form'd to charm Lovely all over, you woud a Lover in ev'ry Part, you woud a Lover in ev'ry Part, you woud a".

*So form'd to charm Lovely all over, so form'd*

*to charm Lovely all over, you woud a Lover*

*in ev'ry Part, you woud a Lover in ev'ry*

*Part, you woud a Lover in ev'ry Part, you woud a*



# Of Love's Triumph.

*Lo-ver in ev'ry Part.*

*but we reco-ver, when we disco-ver, there is a Rover*

*within your Heart, there is a Rover within your Heart.*

Da Capo

*Flute*

Da Capo



# Seraphina's Return.

31

See! see my Se-ra-  
 =phina comes, adorned with ev'ry Grace; Look, Gods from your Ae-  
 =les tial Dooms; and View her charming Face: Then search &  
 tell, if you can find, in all your sacred Groves, a Nymph, or  
 Goddes, so divine, as she whom Strephon loves!

## Flute

# *A SONG in y<sup>e</sup> Opera of Love's Triumph*

*Do like the Rest, Do like the Rest, a Lo-ver's*

*Heart to Strike, Strike, They leer, they sneer, they*

*dress, Caress, and wheedle where they like; they*

*leer, they sneer, they dress, Caress, & wheedle where they like.*

## Flute



# A SONG in Jupiter & Europa.

33

*This great World's but a Trouble, where all must their*

*fortunes bear; make the most of the Bubble, you'll have but a*

*Neighbours Fair. Let not Jealousy gaze ye, think of nought but to*

*please ye, what's past 'is but in vain to wish for the time, a gain.*

*When dull cares does attack you,  
Drinking will those Clouds repel,  
Four good Bottles will make you,  
Happy they seldome fail,  
If a fifth should be wanted,  
Ask the Gods, 'twill be granted;  
Thus you'll easy obtain,  
A Remedy for all Pain.*

Flute

## A Favourite SONG,

Musical score for a song, featuring a piano accompaniment and a vocal line. The score is written in G major (one sharp) and 8/8 time. The piano part consists of a treble and bass staff, while the vocal part is a single staff. The lyrics are in Italian.

The score is divided into several systems, each with a piano accompaniment and a vocal line. The lyrics are:

..... ma mia Si sol tu Sei la mia gloria il mio diletto

Al..... ma mia Si sol tu Sei Si sol sol tu

Sei la..... mia gloria la..... mia glo..... ria il

mia dilet- to Si sol Si sol tu Sei mia glo.....

..... ria il mio dilet- to

Dal poter de' somi Dei piu bel

The score includes various musical notations such as notes, rests, and ornaments. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal part is a simple, melodic line.

In the Opera of Floridante.

35

Two staves of music. The top staff is for voice (soprano) and the bottom for piano. The key signature has two sharps (F# and C#). The tempo is marked *adagio*. The lyrics are: *dono io non aspetto nō non aspet... to più bel*. The piano part includes fingerings: 7, 6, 7, 5, 7, 6. The system ends with a double bar line and a repeat sign.

Flute

Seven staves of music for the flute. The tempo starts as *adagio* and changes to *Larghetto*. The first staff has a trill (*tr.*). The second staff is marked *Sym.* and *Song*. The third staff has a trill (*tr.*). The fourth staff is marked *Sym.*. The fifth staff has a trill (*tr.*). The sixth staff is marked *Song*. The seventh staff ends with a double bar line and the instruction *Da Capo*.

<sup>36</sup> *A Favourite SONG in the Opera of Floridante.*

Se ri solvi abbandonaarmi tortorella

fuggis her Lover, leave me let me die in Peace; Talk no more to me of

scompagnata non so viver senza te Se ri solvi abbandona

Gloria, since the fair one slight her Lover, leave me let me die in Peace,

narmi tortorella - la scompagnata non so viver senza te

die in Peace, leave me let me die in Peace. Oh, leave,

senza te non so viver senza te no no



*In English and Italian.*

37

*For.*

*leave me, leave me let me die in Peace.*

*nò nò non so viver senza te*

*Fame & Conquest fly be*

*e ti pensi non a*

*For.*

*fore me since my Prayers will not move her, naught but Death can give me ease,*

*marmi-fi-da piu ma suen-tu-ra-ta ta-me-ro senza merce*

*Pa.*

*since my Prayers will not move her, naught but Death can give me ease,*

*fi-da piu ma suen-tu-ra-ta ta-me-ro ta-me-ro*

*For.*

*D.C*

*naught but Death can give me ease*

*ta-me-ro senza merce*

*Turn over for the Flute*

*Seri Solvi, &c. For y Flute.*

*tr*  
*Sym*

*tr*  
*Song*

*tr*  
*Sym*

*tr*  
*Song*

*Sym*

*tr*  
*Da Capo*

(A Favourite Minuet) Sung at y<sup>e</sup> Theatre Royal <sup>39</sup>

Charming is your Shape & Air, and your Face, 6 and your  
Face, as Morning fair Coral Lip & Neck of Snow,  
Cheeks where opening Roses blow, Cheeks where opening Roses blow, opening  
blow, when you speak, or 6 smile, or move, 6 all is Rapture, all is Love.

The musical score consists of four systems of staves. Each system has a vocal line (treble clef, key of D major) and a piano accompaniment line (bass clef, key of D major). The time signature is 3/4. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Charming is your Shape & Air, and your Face, 6 and your Face, as Morning fair Coral Lip & Neck of Snow, Cheeks where opening Roses blow, Cheeks where opening Roses blow, opening blow, when you speak, or 6 smile, or move, 6 all is Rapture, all is Love." The number 6 appears below certain notes, likely indicating a sixteenth note. The score ends with a double bar line and a key signature change to D major.

But those Eyes, alas! I hate  
Eyes that's heedless of my Fate;  
Shine with undiscerning Rays  
On the Fopling, idle gaze:  
Watch the Glances of the Vain,  
Meeting mine with cold Disdain.

Flute

The musical score for the flute consists of three systems of staves. Each system has a single melodic line (treble clef, key of D major). The time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The key signature is D major. The score ends with a double bar line and a key signature change to D major.

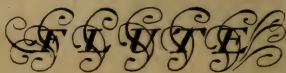
## A SONG in the Opera of Thomyris.

Ye Pow' is my welcome Death forgive, to meet my Love, my

Soul is fly.....ing since for him I could not live since for him I could not

live, with Joy.... with Joy..... for him I'm dy.....ing.

The musical score is written for a single melodic line and a basso continuo line. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the melodic line. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "Ye Pow' is my welcome Death forgive, to meet my Love, my Soul is fly.....ing since for him I could not live since for him I could not live, with Joy.... with Joy..... for him I'm dy.....ing." The score is divided into two systems, each with a melodic line and a basso continuo line. The first system contains the first two lines of the song, and the second system contains the third line and the end of the song. The lyrics are written below the melodic line. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "Ye Pow' is my welcome Death forgive, to meet my Love, my Soul is fly.....ing since for him I could not live since for him I could not live, with Joy.... with Joy..... for him I'm dy.....ing."



The musical score continues with two staves. The top staff is the melodic line, and the bottom staff is the basso continuo line. The key signature remains one flat (B-flat), and the time signature is common time (C). The lyrics are written below the melodic line. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are: "Ye Pow' is my welcome Death forgive, to meet my Love, my Soul is fly.....ing since for him I could not live since for him I could not live, with Joy.... with Joy..... for him I'm dy.....ing."



*A SONG in the Opera of Thomyris.* <sup>41</sup>

Freedom, thou greatest Blessing,  
thou greatest Blessing, why have I lost thy Joys,  
Pining, no Rest possessing, no Rest possessing, Greif all my Hours em-  
ploys, Greif all my Hours employs. Thy Loss now  
to my Eyes, a Flood of Tears will cost, oh why do we not Prize our Treasure till tis Lost.

D.C

Flute

Da Capo

## A SONG in the Opera

*par all ye Graces,*  
 gratie acco-re-te  
*Graces from Paphos descending, and Cyprus for going, Climene is*  
 re-te da Pa-fo scende te e Ci pro Lasciate Climene qui  
*near; & Cyprus for going Climene is near, Clime*  
 vien o' gratie acco re te da Pafo scende te Ci pro Lasciate Climene Cli-  
*menes near, Climene is near.*  
 mene qui vien Climene qui vien

*Of Pyrrhus and Demetrius,*  
in English & Italian.

*Ye Doves sweetly Cooing,*  
Co lom be vezzo fe

*Bright Venus attending stand rankt in your*  
da gnido porta te la dea ch' amo

*Places Climene is here, stand rankt in your Places Climene is here.*  
rose fa l'alme nel fen la dea ch' amo rose fa l'alme nel fen

For the

FLUTE

Da Capo

# A SONG in the Opera

Musical score for a song in an opera. The score is written for a single melodic line with a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/8. The lyrics are written below the notes, and the piano part is indicated by 'P.' and 'S.' in the bass clef.

The lyrics are:
   
 Bright Wonder of
   
 Nature, Divine in each Feature,
   
 Wonder of Nature, Divine in each Feature, you Conquer,
   
 you Conquer all Hearts, Bright Wonder of Nature, Di
   
 vine in each Feature, you Conquer you Conquer all
   
 Hearts, you Conquer you Conquer all Hearts.

The score includes various musical notations such as notes, rests, and ornaments. The piano part is indicated by 'P.' and 'S.' in the bass clef. The score is divided into measures by vertical bar lines.





# A SONG in the Opera

The musical score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano line. The lyrics are written below the vocal line. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are: "Dangers ev'ry way surround me, Torments fresh begin to Wound me, fate my Wishes fly - ing, fly - ing, fly - ing, Tor - ments fresh begin to Wound me fate my Wishes fly - ing." The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

Dangers ev'ry way surround me, Torments  
fresh begin to Wound me, fate my Wishes fly -  
ing, fly - ing, fly - ing, fly -  
ing, Tor - ments fresh begin to Wound me fate my Wishes fly - ing.

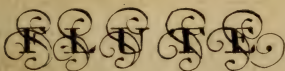
# Of Camilla.

*Adagio*

If Joy smiles awhile around me, If Joy smiles awhile around

me, like Flow'rs blasted soon..... 'tis wasted, & lies a Dying.

D.C



*Adagio*

Da Capo

# A SONG in the Opera,

Can you leave

Ranging, ne'er think of Changing, and Constant grow, No, Reform and

Marry, No, in Love ne'er vary, No, you'd soon grow Weary, and

from me go, No, Reform and Marry, No, in Love ne'er vary, No,

you'd soon grow Weary, and from me go.



# Of Thomyris.

49

*You'd wish to leave me,*

*I'd wish to leave you, you would deceive me, I would deceive you, your*

*Fate you Know; I won'd deceive you, your Fate you Know.*

Da Capo

This block contains the vocal score for the song. It consists of three systems of staves. The first system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The second system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The third system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The lyrics are written below the staves.

## Flute

This block contains the flute score for the song. It consists of four systems of staves. The first system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The second system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The third system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The fourth system has a treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The music is written in a style that suggests a flute part, with many slurs and ornaments.

# A Favourite Air

Tutte le piu vez-zose ar-mi della bel-lez-za  
 Cupid, relieve me, no longer grieve me, no longer grieve me,

per vincer sua fierez-za per vincer sua fie-rezza O bel-la a-  
 thy flaming Arrow, Cupid, Cupid, thy flaming Arrow has peir'd me

=do pra bel-la O bel-la a-do-pra Tutte le piu vez-zose  
 thorrøn, thorrøn, has peir'd me thorrøn, Cupid relieve me, no longer

armi della bel-lez-za per vincer sua fierez-za per vincer  
 grieve me, no longer grieve me, thy flaming Arrow, Cupid, Cupid, thy

sua fierez-za O bel-la a-do-pra bel-la O bel-la  
 flaming Arrow has peir'd me thorrøn, thorrøn, has peir'd me

# In the Opera of Arfaces.

51

Bel = la bel = la a = do pra Afiso tra le rose  
*Thorrion, has peirc'd me ther..... rom. I burn all over,*

del tuo bell labro ardente oratore eloquente si sco = pra  
*nor can recover my former state, my former state,*

amor si scopra oratore eloquente amor a = mor si sco pra  
*nor can recover my former state, my former state, my former state.*

The musical score consists of two systems. Each system has a vocal line (treble clef, key of B-flat) and a piano accompaniment (grand staff, key of B-flat). The first system contains measures 1-6, and the second system contains measures 7-12. The lyrics are written below the vocal line. The piano part includes various musical notations such as chords, arpeggios, and fingerings (e.g., 2 6, 6, 4 7 9).

## For the Flute.

The musical score for the flute consists of a single system with five staves. It contains measures 1-12, corresponding to the vocal and piano parts above. The notation includes various musical symbols such as notes, rests, trills (tr.), and slurs. The key signature is B-flat major, and the time signature is 3/8. The score ends with a double bar line and the key signature B-flat major.

## A Favourite SONG,

*Beauty now alone shall move him,*  
 Mars shall know no Joy but Love, Beauty, Beau-ty, now shall move him,  
 Mars shall know no Joy but Love, no, no, no, no, Mars shall know no Joy but Love,  
*Beauty now alone shall move him,*  
 Mars shall know no Joy but Love, Mars shall know no Joy but Love, no, no, no,  
 no, Mars shall know no Joy but Love, Beauty now alone shall move, alone shall



# In Venus and Adonis.

53

*Move him, Mars shall know no Joy but Love; no, no, no, no Mars shall*

*know no Joy but Love;*

*Let the wiser Gods reprove him, tender Wishes melting*

*Kisses, mutual Bliss, Beauty charming, Love alarming, raise the*

*Soul to Joys above;* *Let the wiser Gods reprove him,*

*tender Wishes, melting Kisses, Beauty charming, Love alarming, raise the Soul,*

*raise if Soul to Joys above, Beauty charming, Love alarming, raise if Soul, raise if Soul to Joys above*

Da Capo  
Turn over for the Flute

*Beauty now alone shall move him, &c.*  
For the Flute.

A handwritten musical score for a flute, consisting of ten staves. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/8. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Some notes are marked with an 'x' or a '\*' symbol. The score concludes with a double bar line and the instruction 'Da Capo.' written in a cursive hand.

# A SONG in the Opera of Thomyris.

*Like the Thunder, Like the Thunder, guilt a*

*ming. Royal Frowns the World can ave, the World can*

*ave, Royal Frowns*

*the World can ave.*

*FINIS*

## An Opera SONG,

*Vivace*

*Farewell*

*cluding Pleasure, farewell deceitful Treasure,*

*Farewell cluding Pleasure, farewell deceitful Treasure, I'll*

*wander quite from Lo ..... ve, quite, quite from Lo*

*ve, from all its Charms, I'll fly,*

*Farewell cluding Pleasure, fare =*



# By an Eminent Master

57

*Cruel deceitful Treasure, I'll wander quite from Love* ..... 6

*ve, I'll wander quite from Love, from all its Charms I'll fly, I'll wander quite from*

*Lo... ve, I'll wander quite from Love, from all its Charms I'll*

*fly, Since cruel Fair I strive in vain,*

*to Subdue your proud Disdain, I'll run to War's Alarms, Conquer there or die I'll run to*

*War's Alarms and Conquer there or die* D C

Turn over for y<sup>e</sup> Flute

*Farewel deluding Pleasure &c.*

A handwritten musical score on ten staves, all in treble clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking *Vivace* is written below the first staff. The music is written in a cursive, handwritten style. It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several asterisks (\*) and a 'w' (likely for 'writ') scattered throughout the score. The notation includes many beamed notes, suggesting a fast and rhythmic piece. The paper is aged and slightly discolored.

*For the Flute.*

59

This musical score is for a flute part, page 59. It consists of ten staves of music in G-flat major (one flat). The notation includes various musical symbols such as eighth and sixteenth notes, beams, slurs, and ornaments (marked with asterisks). The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system. The final staff concludes with the instruction "Da Capo." followed by a repeat sign and a series of vertical lines indicating a repeat or a specific ending.

*A Favourite SONG in y<sup>e</sup> Opera of Theseus.*

*Allegro*

*See, see, see your Faithful Lover Pining*

*Si Si ta-mo ca-ro quanto undi ta*

*Lyes, Oh! hear, oh! hear a Tender Heart who for you Dies, who*

*mei per che quel-to mio cor..... gia ti do-nai gia*

*for you Dies, oh! hear oh! hear a Tender Swain, a Tender, tender*

*ti do-nai gia ti do-nai quel-to mio cor Si ta-mo ca-ro*

*Swain, who for you Dies. See, see, see, see, see see see, see your*

*quanto undi ta mei Si Si Si Si Si Si per che quel*

*Faithful Lover Pining Lyes, Languishing Lyes, & for you, for you*

*to mio cor gia ti do-nai*



# In English and Italian.

*Dies. 6 See, see, see, see, see, see, see your Faithful Lover*

Si Si Si Si Si Si perche quel to mio cor gia

*Pining lies, and for you Dies*

ti do nai gia ti do nai.

*My Heart 'till now was never touch'd before, I own your Pow'r*

tu sol resto ro sei di quel to sen ne vi ver so con

*you Adore, Adore, Oh! spare, Oh! spare my Infant Love, let pity*

tan da te mio ben no no ne vi ver so con tan da te mio

*move, I own, I own, your pow'r, and you A-dore, I own, I*

ben tu sol resto ro sei di questo sen ne vi ver

*own your Pow'r, and you Adore, and you A-dore. D.C*

so con tan da te mio ben da te mio ben

*Turn over for the Flute.*

(Si si ta-mo ca-ro, &c.) For <sup>l</sup>Flute.

*Allegro*

Da Capo

# Young Philoret and Celia.

63

Young Philoret and Celia met in an Old Shady Grove, the

Nymph was coy y<sup>e</sup> Am'rous Boy, Still Sigh. .... t & talk'd of

Love. He prais'd her Face her Air her Grace, her lovely charming

Mein, & Swore she was y<sup>e</sup> brightest Lass that tript it on the Green.

With Artful Tongue, Th' insulting Fair;

The Shepherd Sung, With Scornful Air, again,

And told a melting Tale, Still mock'd y<sup>e</sup> Lovesick,

But all his Art, And while he Sigh'd,

Could 'nt touch her Heart, She Still reply'd,

Nor all his Skill prevail. She'd Pleasure in his Pain.

For the FLUTE

Young Philoret and Celia met in an Old Shady Grove, the

Nymph was coy y<sup>e</sup> Am'rous Boy, Still Sigh. .... t & talk'd of

Love. He prais'd her Face her Air her Grace, her lovely charming

64 *Gripe and Shifter; An Epigram.*

*Rich Gripe does all his Thoughts & Cunning bend, & encrease y<sup>e</sup> Wealth he*  
*trunts y<sup>e</sup> Soul to spend; Poor Shifter does his whole Contrivance set, to spend y<sup>e</sup>*  
*Wealth he wants y<sup>e</sup> Pow'r to get. How happy wou'd appear to each his*  
*Fate, had Gripe his Humour, or he Gripe's Estate, Indulgent Fortune*  
*blend 'em if you can, and of two Wretches make one happy Man.*



Three staves of musical notation, likely a keyboard or lute piece, featuring a complex melody with many sixteenth and thirty-second notes, and a steady bass line.



*A SONG set by Mr Vanbruge.* <sup>65</sup>

*Prithee*  
*Billy, be n't so silly, Prithee Billy, be n't so*  
*fil-ly, thus to waste thy Days, in Grief; you say*  
*Betty will not let ye, but can Sorron give Relief.*

*Leave repining,  
 Cease your wining,  
 Fox on Torment, Grief, and Woe;  
 If she's tender,  
 She'll surrender,  
 If she's tough, e'en let her go.*

*Flute*

66 *A Favourite SONG in the Opera of Theseus.*

Vieni torna Idolo mio quel to

Turn O turn thee dearest Creature turn &

Co-ra Con- so lar Vie - ni tor-na Vieni torna Ido-lo-mi-o

heal my wounded Heart. Turn thee, turn thee, turn O turn thee, dearest Creature

quel to Co-ra Conso lar quel to co ra con so lar ..... Vieni

turn & heal my wounded Heart, turn & heal my wounded Heart ..... Dearest

torna questo co ra con so lar a con so lar

Creature, turn & heal my wounded Heart, my wounded Heart.

Vieni torna I-do-lo mio questo co ra Conso lar

Turn O turn thee dearest Creature, turn & heal my wounded Heart. O

questo co ra Conso lar

turn & heal my wounded Heart

Im-pa-tienti

When you're near me.

quel de-li-o Im pa-tiente quel de-li-o che ea-ten de  
 nothing's sweeter, when you're absent, then I smart, when you're absent,  
 ne com-prende chi lo pos-sa ri-tardar.  
 then I smart, when you're absent then I smart, O  
 Chi lo pos-sa ri-tardar. *Da Capo*  
 When you're absent then I smart.

Flute

*Da Capo*

## A Favourite SONG

*Allegro*

non te me-reo bel-la con-ten-ti ti-faro con-ten-ti ti-fa-  
 -ra nò non temer no-non temer nò non-te me-reo bel-  
 -la Con-ten-ti ti-faro nò non-te-  
 mer nò non-te mereo bel-la con-ten-ti ti-faro

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked 'Allegro'. The score consists of 12 staves. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The final staff ends with a double bar line and repeat dots.



*In the Opera of Otho.*

69

*Allegro*

*nō non temer nō non temer nō non te mere o bel la*

*nō non-teme-re o bel-la con ten ta ti fa-ro con-*

*ten ta ti fa-ro*

*Sa-ra tu o pre-da*

*quella Sa-ra-tua pre-da quella ch'il brando mio domo ch'il*

*bran-do mio do Sa-ra tua pre da quel-*

*la ch'il brando-mio domo*

*D.C.*

*Turn over for the Flute.*

*No non teme & c.*

Handwritten musical score for the piece "No non teme & c." The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and slurs. The piece is marked "Alle. Sym." at the beginning. The first system is marked "Alle. Sym." and ends with a repeat sign. The second system is marked "S. Song" and ends with a repeat sign. The third system is marked "Sym" and ends with a repeat sign. The fourth system is marked "Song" and ends with a repeat sign. The fifth system is marked "Sym" and ends with a repeat sign. The score is written in a cursive, handwritten style.

*Alle. Sym.*

*S. Song*

*Sym*

*Song*

*Sym*

For the Flute.

71

This musical score is written for a flute and consists of ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. There are several annotations throughout the piece: "Sym." appears on the second staff, "Song" on the fourth staff, "tr" (trill) on the fifth staff, and "Sym." again on the eighth staff. The piece concludes with a double bar line and the instruction "Da Capo al Segno" written across the final staff, which also contains a repeat sign and a double bar line.

## A Favourite SONG,

La speranza è giunta in porta ne fa piu di che temere

Se tranquillo vede il mar Se tranquillo vede il mar Se tranquillo vede il mar

La speranza è giunta in porto ne fa piu di che temere

Se tranquillo vede il mar



*In the Opera of Otho.*

73

*Se tranquillo Vede il mar*

*Ne fa piu di che te me-re Se tranquillo*

*vede il mar*

*Solman caua al*

*mio conforto questo sorte di piacere ora piu non*

*So bramar o-ra piu non so bramar*

*Da Capo*

*Turn over for the Flute*

*La Speranza, &c. For the Flute.*

A musical score for a flute piece titled "La Speranza, &c. For the Flute." The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of melodic lines and rhythmic patterns, including many sixteenth and thirty-second notes. The score is divided into sections labeled "Sym." (Symphony) and "Song". The "Song" sections are marked with a "w" (whole note) at the end of the line. The "Sym." sections are marked with a "S" (strong) at the beginning of the line. The score concludes with a double bar line and the instruction "Da Capo".

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Da Capo*

*A Favourite SONG, in the Opera of Vespasian* <sup>75</sup>

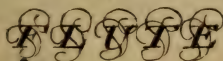
*Con forza ascosa ne raggi Sui lamia vezzosa rapimmi*

*in Se e da che tanto rapito io fui non so dir quanto per*

*dei di me con forza ascosa lamia vezzosa ne raggi*

*Sui rapimmi in Se e da che tanto rapito in fui*

*non so dir quanto per dei di me.*



## A Favourite AIR,

Benche pove-ra donz ella non co'io in  
 fe delta non son Vaga e non son brilla. ed in grato esser non Vuò  
 ed in grato esser non Vuò nò nò ed in grato esser non Vuò

The musical score is written for a voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as trills (tr), ornaments (8.), and fingerings (6, 4, 7). The lyrics are in Italian and are written below the vocal line.



# In the Opera of Flavius

77

*Si già sento nell mio petto*

*che l'amor forza le dà Si Si che l'a-*

*-mor forza le dà è non e già questo affetto*

*ma rispetto è più non fo nò nò più non fo e rispet-*

*-to e più non fo nò nò più non fo e ris*

*petto..... più non. Da Capo*

Turn Over for the Flute

*Benche Povera, &c. For y Flute.*

*Sym.*

*Song*

*tr*

*Nbr*

*tr*

*Sym*

*tr*

*Song*

*tr*

*Nbr*

*tr*

*Da Capo.*

A SONG by M<sup>r</sup>. Courtivil Jun<sup>r</sup>.

79

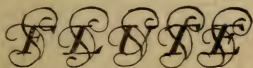
Let Monarchs fight for Power & Fame with Noise and

Arms Mankind Alarms Let daily Fears their Quiet

fright & Fears disturb their Rest at Night Greatness shall neer my

Soul enthrall give me Content and I have all

The first system of the musical score consists of five systems of staves. Each system has a treble and bass staff joined by a brace. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are written below the staves. The first system ends with a double bar line. The second system begins with a trill (tr) and a first ending bracket (1). The third system begins with a trill (tr) and a second ending bracket (2). The fourth system begins with a trill (tr) and a first ending bracket (1). The fifth system begins with a trill (tr) and a first ending bracket (1).



The second system of the musical score consists of four systems of staves. Each system has a treble and bass staff joined by a brace. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are written below the staves. The first system begins with a trill (tr) and a first ending bracket (1). The second system begins with a trill (tr) and a first ending bracket (1). The third system begins with a trill (tr) and a first ending bracket (1). The fourth system begins with a trill (tr) and a first ending bracket (1).

## A Favourite S'ONG,

*Allegro*

*tr*

*6 6 6 6*

*8.*

*Penſa ad amare che dal tuo cor a =*

*8.*

*6*

*= mor ſi chie - de più che dover - a mor ſi chiede più che dover più*

*tr tr*

*che dover*

*6 6 6*

*penſa ad amare che dal tuo cor a*

*= mor ſi chiede amor ſi chiede amor amor ſi chiede*

*6*

*penſa ad amare che dal tuo cor amor ſi chiede d'amor ſi*

*6 6 6 6*

*chiede amor ſi chiede più che dover più che dover*

*4 7 6 6 6 6*



In the Opera of Otho.

81

amor si chiede più che dover più che do =

= ver amor si chiede più che dover più

che dover

*Dal Solo*

amore con gli oti tolse allor che volse il reggio sposo a te il pensier dal

solo amore con gli oti tolse allor che volse il reggio sposa a

te il pensier a te il pensier

Turn over for the Flute

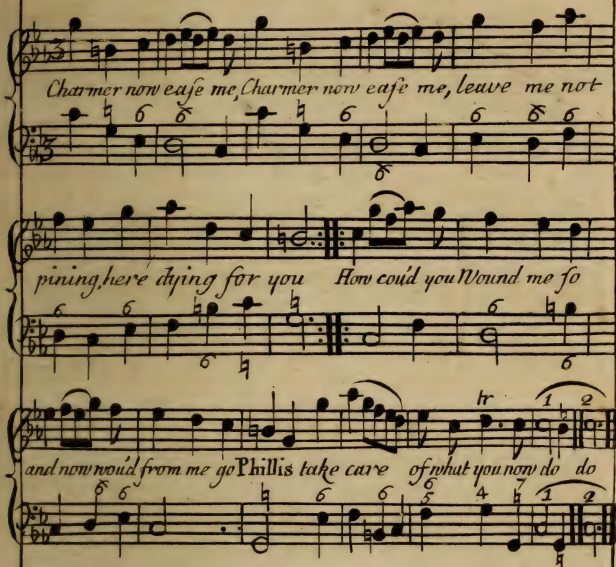
*Penfa adamare, &c. For y<sup>e</sup> Flute.**Allegro*

A musical score for a flute piece. The score is written on ten staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations: eighth and sixteenth notes, rests, and trills (marked 'tr'). There are also dynamic markings like 'Sym' and 'Song'. The piece concludes with a double bar line and a repeat sign. Below the final staff, the text 'Da Capo' is written.

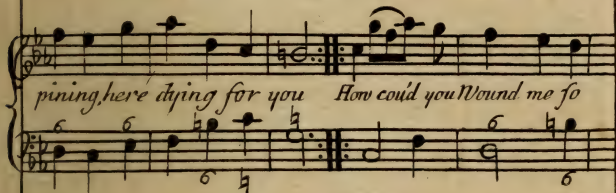
*tr* *Sym* *tr* *Song* *Sym* *tr* *Song* *Da Capo*

# A Favourite Minuet.

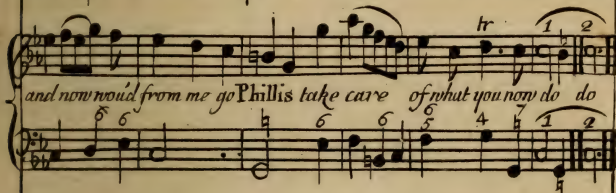
83



Charmer now ease me, Charmer now ease me, leave me not



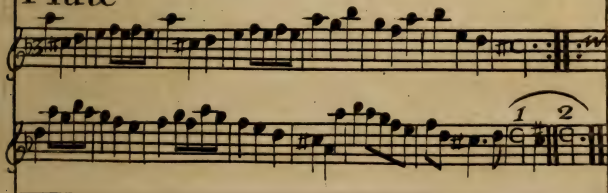
pining, here dying for you How could you Wound me so



and now wou'd from me go Phillis take care of what you now do do

Shou'd you now leave me,  
 Shoud you, & c.  
 Sighing here striving to conquer Disdain;  
 No sooner you Fly me,  
 More Sorrows they try me,  
 Your Absence Dear Phillis, augments my Pain.

Flute



Shou'd you now leave me, Shoud you, & c.

## A Favourite SONG

*Allegro*

Musical score for a song, featuring piano accompaniment and vocal lines. The score is written in G major (one sharp) and 3/4 time. The tempo is marked *Allegro*. The key signature has one sharp (F#). The score includes several measures of piano accompaniment and vocal lines with lyrics in Italian.

The lyrics are:

vero troppa sè die de il pensiero quando a temi fin se bella  
 dimmi il vero dimmi alla fama dimmi il vero dimmi il vero  
 troppa sè die de il pensiero die de il pensiero quando a temi fin se bel...

The score includes various musical notations such as notes, rests, and ornaments (trills). The piano part features complex rhythmic patterns and chords. The vocal part includes lyrics and musical notation.



In the Opera of Otho.

85

*Pia.*

la quando a temi finje bel... la troppa se

*For.*

Oie de il pensiero quando a temi finje bella

*Pia.*

Or mirando mi da presso da presso vei dicendo frate stesso non e

tal ch'io deggio in petto infede le a un altro oggetto ricettar fiamma e non e tal

*D.C*

*D.C*

ch'io deggio in petto infede le a un altro oggetto ricettar fiamma - novello

*D.C*

*Furn over for the Flute*

*tr. Sym*

*Song*

*tr*

*Sym*

*Song*

*tr*

*Da Capo*

# *A Favourite AIR.*

87

*Conquering Beauty 'tis I Still adore, tho' Thousands*

*your Victim has fell before. Let Pity now move,*

*grant me your Love, Dearest your Aid I Implore.*

*Lovely Transporter  
Your Faithful relieve,  
I'll Crown you with Glory,  
Charmer believe:  
I'll banish all Fear,  
Forget Dull Care,  
Let me my Senses retrieve.*

Flute

*A SONG in the Necromancer,*

*Vivace*

*Cupid God of pleasing*

*Anguish teach th' enamour'd Swain to languish teach him*

*fierce Desires to know teach him fierce Desires to know*

*Heroes would be lost in Story did not Love inspire their glory*

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Vivace'. The lyrics are written in a cursive hand below the staves. Fingerings (6, 4, 7) and breath marks (vertical lines) are indicated throughout the piece.



Or, Harlequin D<sup>r</sup> Faustus.

89

:S:

Did not Love inspire their Glo

:S:

ry Love does all that's great below

:S:

Love does all that's great be low

:S:

FINIS

*A Favourite SONG,*

Non è Cupido nò che mi tormenta il Sen che

pena al Cormida che pena al Cor mi da non

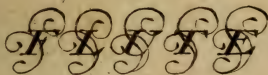
da che pena al Cor mi da ciò che l'affligge più e

quel uero piacer che ognor le fu ueder desia di li ber

*In the Opera of Vespasian.*

*ta non è Cupido no che mi tormenta il Sèn che*

*pena al Cor mi da che pena al Cor mi da*



# A SONG in y<sup>e</sup> Necromancer;

Ghosts of ev'ry Occupation, ev'ry Rank & ev'ry Nation, some with

Crimes, all foul & spotted some to happy Fates allotted, Press the

Stygian Lake to pass. Here a Soldier roars like Thunder,

Prates of Wenches, Wine & Plunder, Statesmen here the Times accusing,

Poets Sence for Rhymes abusing, Lawyers chattering, Courtiers flattering,



Or, Harlequin D.<sup>r</sup> Faustus.

93

*Bullies ranting, Zealots canting, Knaves & Fools, of ev'ry Class,*

*Knaves and Fools, of ev'ry Class.*

Flute

## A Favourite SONG,

Allegro

Ben che mi sia crudele ben ch'infedel mi sia infida l'alma mia non  
 non sarà così no non sarà  
 no non sarà così Ben che mi  
 sia crudele ben che infedel mi sia infida l'alma mia infida l'alma mia non

The musical score is written for piano and voice. It features a variety of musical notations including treble and bass staves, clefs, time signatures (3/4, 6/8), and dynamic markings (Allegro, f, 4-7). The lyrics are in Italian and are written in a cursive script. The score is divided into several systems, each containing a piano accompaniment and a vocal line. The piano part includes complex figures and arpeggios, while the vocal part features melodic lines with lyrics. The overall style is characteristic of 18th or 19th-century musical notation.

*sarà così no non sarà*

*no non Sa-ra no non sarà così*

*Sentale mie que*

*re le il nome di d'amore poi rendi a questo core il ben che lo tradi poi rendi a questo co ...*

*re poi rendi a questo core il ben che lo tradi il ben che lo tradi*

*Turn over for the Flute*

*Benche mi fia, &c. For y Flute.*

A musical score for a flute, consisting of ten staves. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and slurs. The key signature has one sharp (F#). The score is divided into sections labeled *Sym.* (Symphony) and *Song*. The piece concludes with a double bar line and a repeat sign. The text *Da Capo* is written at the bottom right.

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Sym.*

*Song*

*Da Capo*



*A SONG* in y<sup>e</sup> Opera of Love's Triumph 97

*SWAINS wing the Day, with Songs and Dan-ces,*

*Cares fly away, when Sports advances,*

*Let all be Gay, but while you Play....*

*beware of fa...tal Glances.*

Flute

# A Favourite SONG in y<sup>e</sup> Opera of Floridante

*Oh my Treasure, Crown my Pleasure, let this be the*

*happy Night. Bless, O bless me, kindly press me, let me*

*die with dear Delight, let me die w<sup>th</sup> dear Delight.*

*Leave this Trembling,  
And Dissembling;  
Lay aside all Female Art:  
Loves soft Pleasure,  
Beyond Measure,  
Will atone for all its Smart.*

FLUTE

*Will, &c.*

# A Favourite SONG in y<sup>e</sup> Opera of Astartus

Transported w<sup>th</sup> Pleasure, I gaze on my Treasure, & ravish my

Adagio

Sight, & ravish my Sight, While she gaily smiling, my Anguish sub-

Adagio

ling, Augments my Delight.

How blest is a Lover,  
 Whose Torments are over,  
 His Fears & his Pain, his Fears & his Pain,  
 When Beauty relenting,  
 Repays with consen-ting,  
 Her Scorn and Disdain.

Flute

Adagio

# A SONG in the Opera

Handwritten musical score for a song in an opera. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, and the music is accompanied by a piano accompaniment. The lyrics are:

*Spare my Sorrow Rural Pleasure,*  
*Rural Pleasure, you torment me in despair; you torment me in despair;*  
*Spare my Sorrow Rural Pleasure, you torment me in despair;*  
*You torment me in despair; Spare my Sorrow Rural Pleasure*  
*you torment me in despair;*

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear at the edges.



# Of Love's Triumph.

*Doleful Leasure, lonely Mountains, shady Groves, and weeping*

*Fountains, feed my Anguish, 6 feed my Anguish, while I Lan-*

*=guish Love & Li-to claim my ca..... re, love & Li-to claim my Care.*

Da Capo

For the **FLUTE**

Da Capo

*A Favourite* AIR

Handwritten musical score for a song. The title is "Dear pritty Maid, don't fly me so, but once more turn this". The music is written on two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 6/8. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

Dear pritty Maid, don't fly me so, but once more turn this

Handwritten musical score for the song "The Maid and the Merchant". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the treble staff.

The lyrics are: *way; Don't fly me so, turn once more, pritty Maid,*

The score includes a repeat sign at the beginning of the first line and a double bar line at the end of the first line. The second line of the score is a continuation of the melody.

Handwritten musical score for the song "Don't fly me so, turn once more". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "turn this way; Don't fly me so, turn once more," are written between the staves. The music features various note values including eighth, quarter, and half notes, as well as rests. There are some markings above the bottom staff, possibly indicating fingerings or ornaments.

Handwritten musical score for the song "The Maid and the Merchant". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves. The music is in common time (C). The score includes a repeat sign and a key signature change to one sharp (F#) in the final measure.

*pritty Maid, turn this way: In tender Amours we'll*

pass away Time, with innocent Sport and Joy, n

# In the Opera of Astartus.

*Innocent Sport & Joy, We'll sweetly love and our Days*

*happily thus inploy. Remember, my dearest, Beauty will soon de-*

*cay; Think Oh my Dear, Time goes on, Beauty will soon decay*

Da Capo

This system contains the first three lines of the vocal melody and piano accompaniment. The music is in 6/8 time, with a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano part features a steady eighth-note accompaniment. The system ends with a 'Da Capo' instruction.

Flute

Da Capo

This section is a flute solo, consisting of four staves of music. The key signature changes to one flat (Bb) and the time signature remains 6/8. The melody is intricate, featuring many sixteenth and thirty-second notes. The section concludes with a 'Da Capo' instruction.

## A SONG, Set by Mr. John Weldon.

*Let Ambition Fire thy Mind, thou wert born o'er*

*Men to Reign; Reign. Not to follow Flocks design'd,*

*scorn thy Crook and leave the Plain, Not to follow*

*Flocks design'd, scorn thy Crook and leave the Plain.*

*Crowns I'll throw beneath thy Feet,  
Thou on Necks of Kings shall tread;  
Joys in Circles Joys shall meet,  
Which way e'er thy fancy leads.*

Flute



# A Favourite Minuet.

*Lovely Charming Fair to you none can Compare for Beauty*

*Shape & Air: Indulgent Dearest Creature spare your Faithful Swain I will Storm & Thunder I will Fight*

*and Plunder I will bring all under who e'er should you Disdain*

*F L U T E.*

*Tu woi ch'io parta io parto Ido - - lo del mio cor m'â*

*senza co = re tu woi ch'io parta io parto*

*Idolo del mio cor m'â senza co - - re io parto Io parto I =*

*= dolo del mio cor m'â senza co = re*

*parti r'om'â nel parture il desio di rivederti accoresie il mi*

The musical score is written for a voice and piano. It consists of ten systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Italian. The piano part includes various musical notations, including notes, rests, and fingerings. The vocal part includes notes, rests, and lyrics. The score is written in a historical style, with some decorative elements.

in the Opera of Rhadamistus 107

Two systems of musical notation. The first system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "O dolo = re portiro ma nel partire il desio di rivederti dc". The piano part includes fingerings (6, 4, #5, #, 5, 6, 4) and a repeat sign. The second system continues the vocal line with lyrics: "cresce il mio dolo --- re" and "Tu 8. 8.". The piano part includes fingerings (6, 6, 4, 6, 5, 4, #, 6) and a repeat sign. The section is marked "Dal segno".

O dolo = re portiro ma nel partire il desio di rivederti dc

cresce il mio dolo --- re Tu 8. 8.

*Dal segno*

A single system of musical notation for a Flute. The staff is labeled "Flute". The music is in 3/4 time and includes various musical notations such as trills (tr), triplets (3), and slurs. The key signature has one sharp (F#). The section is marked "Sym" and "Song".

Flute

tr

3 3

Sym

Song

# A Favourite SONG,

*Aure*

*voi che m'ascoltate per pietade omai narrate al mio bench'jo Son tra*

*= dito Son tradi = ta aure voi che m'ascoltate per pie*

*= tade omai narrate al mio bench'jo Son tradita Son tradi =*

*ta aure voi che m'ascoltate per pietade omai narra*



*In the Opera of Vespasian*

109

*te al mio ben ch'io*

*Son ch'io son tradita Son tradita tradita*

*dite a lui che se non mi ne traverà che le mie*

*penetrerà che le mie pene avran tolta a me la vita avran*

*tolta a me a me la vita*

*Da Capo*

*Turn over for if Flute*

*Aure Voi &c.* For the Flute.

A handwritten musical score on ten staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and trills (marked 'tr'). The word 'Song' is written above the second staff. The piece concludes with a double bar line and a repeat sign, followed by the instruction 'Da Capo' and a final flourish.

# A Favourite Minuet.

III

Phillis the Lovely, turn to your Swain, turn to your

Swain, before it's too late: Should you Deny, he'll Fly,

you'll Dye, Cursing your Fate.

He's young and Airy,  
Soon he may va---ry,  
Soon he may, &c.

And think you a Toy:  
Then you'll Despair,  
Beware Dear Fair

Flute

You ..... be not Coy

*A Favourite SONG,*

28

Con raggio placido di bella speme dentro quest' anima Strician

ua Strician

do ua

un raggio placido di bella speme dentro quest' anima dentro quest' anima Strician do ua Strician



In y Opera of Vespasian.

113

Handwritten musical score for an opera, featuring ten systems of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and ornaments. Fingerings (e.g., 6, 5, 4, 3, 2, 1) and breath marks (v) are indicated throughout. The lyrics are written in Italian, and the score includes performance instructions at the bottom.

Lyrics and performance instructions:

- uā strician do uā
- e uā dicendomi che del mio fato lo Sdegno rigido
- Si placherā e uā dicendomi che del mio fato
- lo Sdegno rigido Si pla = cherā lo
- Sdegno =
- rigido Si pla che-ra
- placherā
- Dal Segno.
- Turn over for 8<sup>th</sup> Flute

*Conraggio Placido, &c.*

A handwritten musical score on ten staves, all in treble clef and 3/4 time. The notation is in dark ink on aged paper. The first staff begins with a 3/4 time signature and a 'Sym.' (Symphony) marking. The second staff includes a 'tr' (trill) marking and a repeat sign with a colon and the number 8. The third staff is marked 'Song'. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and a repeat sign.

# For the Flute ~

115

tr

tr

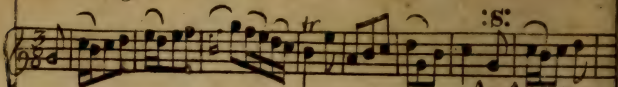
tr

Sym.

Song

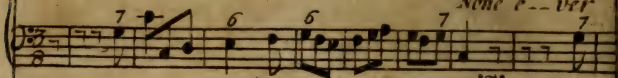
Da Capo

# A Favourite SONG,

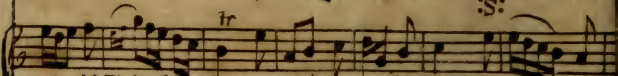


:S:

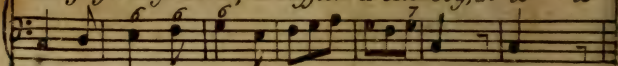
As A... mo =  
Nene e... ver



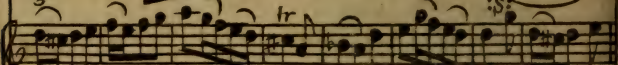
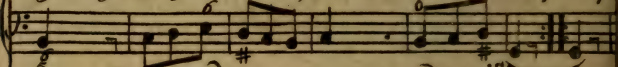
:S:



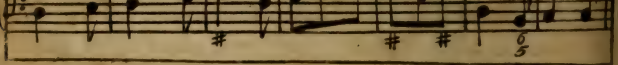
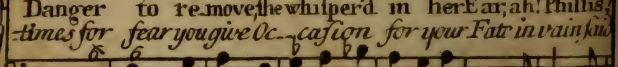
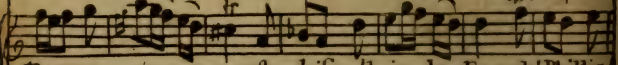
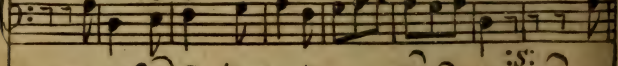
ret with Phil... lis Sat, one Ev'ning on the Plain, & saw the  
had so strange an Art, his Passion to con-vey, in to a



Charming Strephon wait, to tell the Nymph his Pain. Pain.  
Lift'ning Vir-gins Heart, & steal her Soul - a way. way.



The threatening  
Fly Fly be

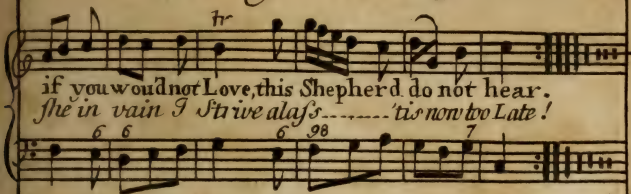


Danger to remove, she whisper'd in her Ear, ah! Phillis!  
times for fear you give Oc-casion for your Fate in vain, kno



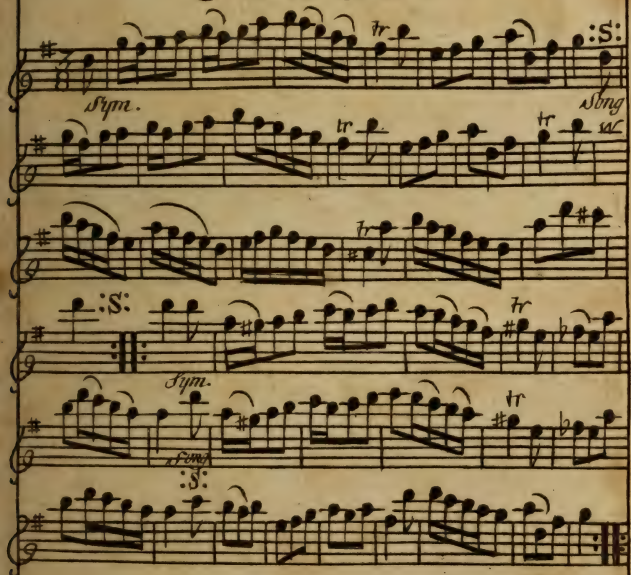
# Set by Mr Dieupart.

117



if you would not Love, this Shepherd do not hear.  
*She in vain I Strive alas!.....'tis now too Late!*

6 6 6 98 7

*Sym.* *Song*

*Sym.* *Song*

## Bright Celia &amp;c

When bright Celia on the Plain, like a Goddess did appear,  
 whilst with Musick e'ery Swain play'd soft Lays to Charm & Fair,  
 but all their Art she seem'd to hate, & Scornful glanced by,  
 whilst each other curs'd their Fate, to see her from 'em Fly.

The vocal score consists of four systems, each with a treble and bass staff. The music is in 3/4 time and features numerous triplets and sixteenth-note passages. The lyrics are written in a cursive hand below the staves.

## FLUTE

The flute part is written on three staves (treble, alto, and bass clefs). It features intricate melodic lines with many triplets and sixteenth-note runs, providing a delicate accompaniment to the vocal lines.

# A Favourite SONG.

119

*Love me no more love me no more, left to destruction*

*I adore, and Dye as Thousands has before. your killing*

*Eyes, my Fate declare: my Fate declare, too much excess of*

*Joy I share, too great's the Pleasure for me to bear.*

The vocal score consists of five staves of music. The first staff is in 7/8 time, the second in 3/8, and the third in 6/8. The fourth and fifth staves are in 6/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) between the third and fourth staves. The lyrics are written in a cursive script below the notes. There are various musical markings such as 'tr' (trill), ':S:' (segno), and '6' (sixteenth notes) throughout the score.

## Flute

The flute score consists of three staves of music. The first staff is in 7/8 time, the second in 3/8, and the third in 6/8. The key signature changes from one sharp (F#) to two sharps (F# and C#) between the second and third staves. The music is written in a cursive script. There are various musical markings such as 'tr' (trill), ':S:' (segno), and '6' (sixteenth notes) throughout the score.

# A Favourite SONG

*Largo*

*Cara*

*sposa amato bene prendi spene che non sempre irato il*

*cielo volgerà lo sdegno in me Cara sposa amato*

*bene prendi spene che non sempre irato il cielo volgerà lo sdegno in*

*me prendi spene cara sposa prendi Spene che non*



# In the Opera of Rhadamistus.

121

*Sempre irato il cielo volgerà lo sdegno in me*

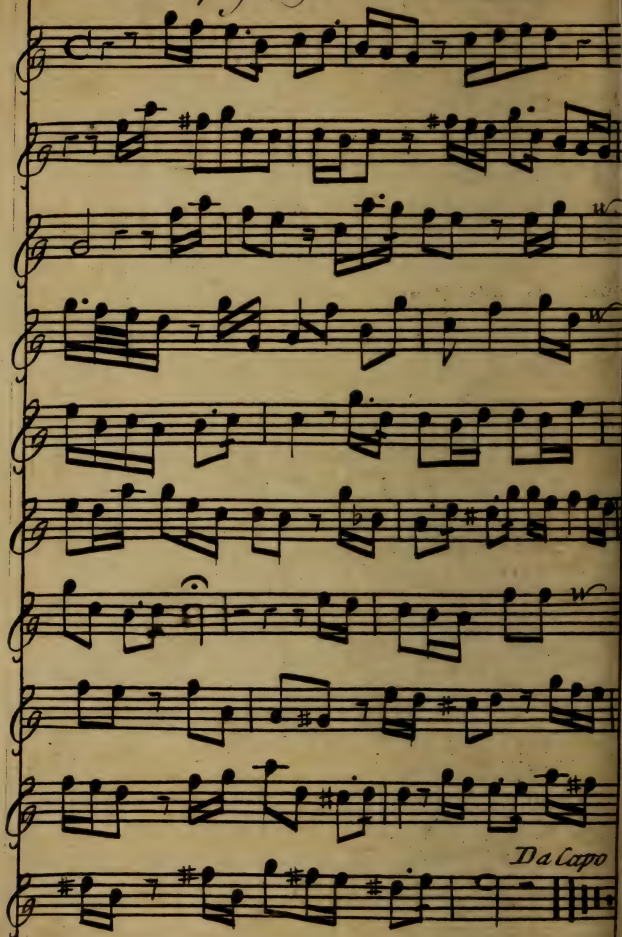
*Sgombra ch Dio dal nobil core il do-*

*-lore ch'il vederti la grimare fa tremar lo spirto e'l*

*pie ch'il vederti lagrimare fa-tre =*

*= mar lo spirto e'l piè* *Da Capo*

*Turn over for the Flute.*

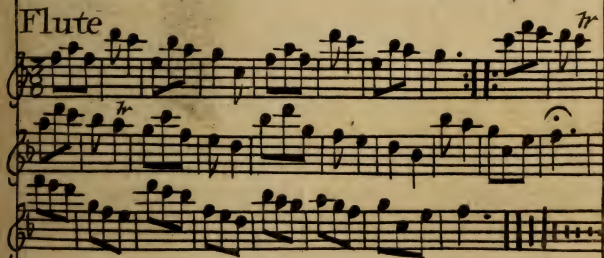
*Cara Sposa, &c.* For the Flute.

*A Favourite SONG.*

123



# Flute



## A Favourite SONG,

*Allegro*

*Pia.*

*Finche lo strale non giunge al segno pensier regale no non si*

*Ja no no non si ja finche lo strale non giunge al segno pensier re-*

*= gale pensier regale se no non si ja no non si ja pensier re-*

*= ga - le no non si ja no no finche lo strale non giunge al segno*

This is a musical score for a song, likely for piano and voice. It consists of 12 staves. The first staff is the treble clef, and the second is the bass clef. The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The score includes lyrics in Italian. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The score includes various musical notations such as notes, rests, and ornaments. There are also some numbers written below the staves, possibly indicating fingerings or measures.



*In the Opera of Floridante.*

125

pensier re ga le non non fa no no pensier re ga -- le non non fa  
 fa  
 chi non dis co pre L' Idee di un Regno chi non dis co pre  
 L' Idee di un Regno il cor so all' o pre non tro vera il cor so all' o pre non tro vera  
 no no non tro vera no no no no il cor so all' o pre non tro vera

Turn over for y Flute

*Finche lo Strale &c. For<sup>e</sup> Flute*

A musical score for a flute, consisting of 12 staves. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) throughout the piece. The score concludes with a double bar line and a repeat sign. The text "Da Capo" is written at the bottom right of the page.

*Da Capo*

# A Favourite Minuet

127

Why, why must I feel your Dart, & you Despise me, & you De-  
spise me, and you Despise me--- when pier'd my Heart.  
Sure, like me none e'er was pain'd, to love so true yet be Disdain'd

Wou'd, wou'd you once smile on me,  
What I endure,  
What I, &c.

What I endure, you soon wou'd free,  
Cares, and Fears, they'd fly away,  
Tis your Love wou'd all repay.

Flute

Wou'd, wou'd you once smile on me,  
What I endure,  
What I, &c.

Deh non dir che molle amante agli augelli ed alle piante

m'intende... si favellar ch'agli augelli alle...

piante m'intende... si favellar...

m'intende si favellar deh! non dir deh non dir che molle amante

agli augelli ed alle piante m'intende si favellar



*m'intende si favellar*

*For pia. for*

*m'intende si favellar*

*pia. for pia. for*

*ben che un*

*di con l'opre agara se vir puc fiam: ma schiara il mio No ..... me a d'illu*

*trav*

*il mio nome ad illu tr ar*

**D.C.**

**D.C.**

*Turn over for the Flute.*

*Deh' non dir, &c.* For the Flute.*Da Capo*

# A SONG by an Eminent Master: 131

When we're Young we're prone to Marry, but too soon we  
 vary, too soon we vary, when too late. Tho' we shou'd Love  
 so dearly, nothing more sincerely, nothing more sin-  
 = cerely, yet too oft we Hate.

## Flute

Quanto dolci quanto care son le gioie nel mio  
 fen fen le gioie nel mio fen quanto dolci quanto care quanto dolci quanto  
 care son le gioie nel mio fen nel mio fen quanto  
 dolci quanto care quanto dolci quanto ca... re quanto



dolci quanto care son le gioie nel mio sen quanto ca

re son le gioie nel mio sen

Ora si posso sperare di godere il caro

ben Ora si Ora si posso sperar di goder il caro ben ora si posso sperare di god =

ere il caro ben

Dal Segno

*Sym*

*Song*

*Sym*

*Da Capo*

*A SONG by an Eminent Master.* <sup>155</sup>

Dear Charmer of my Pleasure, I on... ly wait your Leisure  
to Crown me with the Treasure of... your tender Heart  
now dearest kindly use me and don't with Frowns grieve me  
lest you by Death should lose me for fatal is your Dart

The vocal score consists of five systems, each with a treble and bass staff. The lyrics are written between the staves. The music is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are: "Dear Charmer of my Pleasure, I on... ly wait your Leisure", "to Crown me with the Treasure of... your tender Heart", "now dearest kindly use me and don't with Frowns grieve me", and "lest you by Death should lose me for fatal is your Dart". The music features various ornaments and a final cadence in each system.

**Flute**

The flute accompaniment consists of three staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is written in a single melodic line with various ornaments and a final cadence. The second and third staves continue the melody, with the third staff ending with a double bar line and a repeat sign.

# A Favourite SONG,

Handwritten musical score for "A Favourite SONG" in 3/4 time. The score is written on six systems, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat). The lyrics are written between the staves, and the piano accompaniment includes various fingering numbers (6, 4, 7, 5) and dynamic markings (w for crescendo, f for forte). The lyrics are: "Why does my Heart thus restless Prove, what would'st tedious Trifler have, alas I fear I'm Sick of Love, the Fool is Caught fair Myra's Slave why does my Heart thus restless Prove, what would'st tedious Trifler have, alas I fear I'm Sick of Love, the Fool is".

Why does my  
Heart thus restless Prove, what would'st tedious Trifler  
have, alas I fear I'm Sick of Love, the Fool is Caught  
fair Myra's Slave why does my  
Heart thus restless Prove, what would'st tedious Trifler  
have, alas I fear I'm Sick of Love, the Fool is



# By an Eminent Master.

137

*Caught Fair Myra's Slave. Great God of*

*Love! to ease my Pains, and Cure those Ills to*

*late I find, I beg not you would break my*

*Chains, but in the same the Fair One bind;*

*I beg not you would break my Chains, but in the*

*same the Fair One bind.*

*Turn over for the Flute*

*Why does my Heart &c. For y<sup>e</sup> Flute*

*Sym.*

*Song*

*tr*

This is a handwritten musical score on aged paper, featuring ten staves of music. The title at the top is 'Why does my Heart &c. For y<sup>e</sup> Flute', with the page number '138' in the upper left corner. The first staff is marked 'Sym.' and begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The subsequent staves are marked 'Song' and continue the melody. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The final staff concludes with a double bar line and repeat dots. The handwriting is elegant and characteristic of 18th-century musical notation.

# A Favourite Minnet

139

While I'm a Pleading, your Beauty to gain, my Heart it's a

Bleeding, I fear your Disdain. O Lovely dear Creature, Divine in

each Feature, let not your Faithful, adore you In vain.

O where shall I wander; desparing with Grief,  
 But to you dear Cloe, to give me Relief,  
 All Sorrows they Fly me, when you come but nigh me,  
 Of all the World's Pleasure, 'tis you are if Chief.

## Flute

## A Favourite SONG,

*Largo*

*Par = te si* *Parto si ma non so poi*

*Come a te Sposo gradito questo Sen ritornerà come a te Sposo gra-*

*-dito questo Sen ritornerà Sposo gradito parto*

*si parto si ma non so poi come a te Sposo gradito questo*

*Sen ritornerà questo Sen ritornerà non so come a te questo*



*Sen ritornerà non son io sposo gradito come a te sposo gradito questo*

*Sen questo Sen ritornerà io già*

*Scorgo auverso fato contro noi di Strali armato contra noi di Strali*

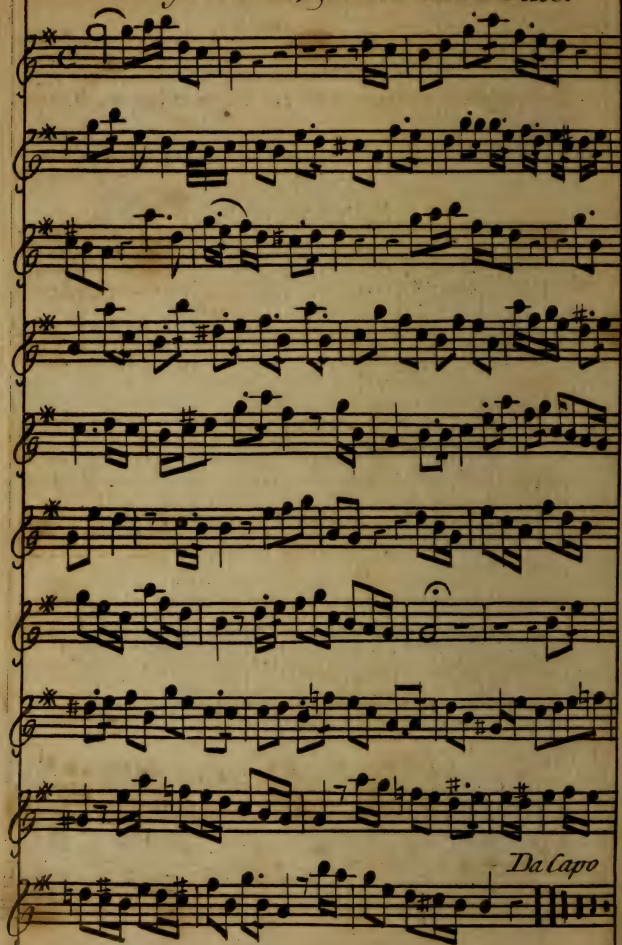
*armato m' non son io m' non so poi che sarà io già sento auverso fatto contro*

*noi di Strali armato m' non son io m' non so poi che sarà*

**D.C.**

**D.C.**

Turn over for the Flute

*Parte si Parto, &c.* For the Flute.

# A Favourite SONG.

143

*Lovely dear Charmer, come fly to my Arms, my dearest*

*Treasure blefs me with your Charms. Tho' Thousands they dare me,*

*my Fate I'll try, for you my dear Phillis I'll Conquer or Dye.*

*Be kind to me dearest, I'll Laugh at my Foes,  
In triumph I'll lead you, who dare to oppose!  
Tho' Rebels invade me, I'll still Pursue,  
To drive all before me, dear Phillis for you.*

**Flute**

## A SONG for two Voices,

Generous Wine, and a Friend in  
 whom I can confide, & a cleanly bright Girl I would  
 have for my Bride.

Generous Wine, and a Friend in  
 whom I can confide, and a cleanly a cleanly bright Girl, I would  
 have for my Bride.



*I'll keep a brace of*

*Geldings, an easie Pad, to please my Spouse, kind Fate what more I*

*keep a brace of Geldings, an easie Pad, to please my Spouse, kind*

*Ask, ne'er to want my dear Flask & in friendly Bumpers, in*

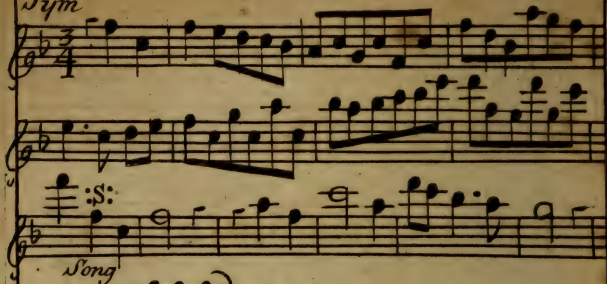
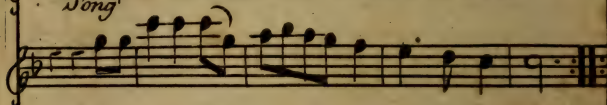
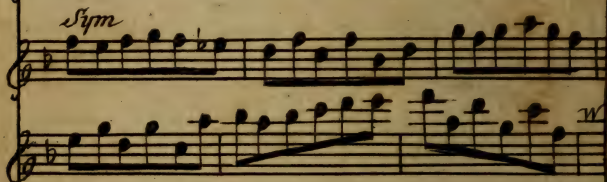
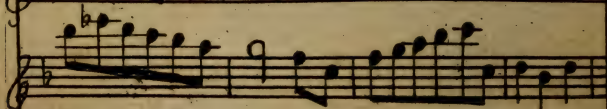
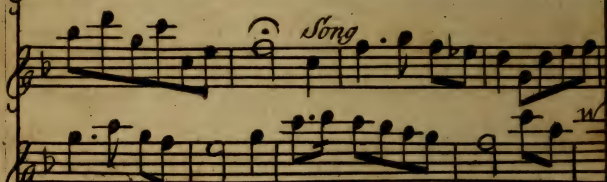
*Fate no more I Ask, ne'er to want my dear Flask & in friendly*

*friendly Bumpers, ever briskly carrouze.*

*friendly Bumpers, ever briskly carrouze*

*Da Capo al Segno.*

*Turn over for the Flute*

*Generous Wine, &c. For the Flute.**Sym**Song**Sym**Song**Da Capo*

# A Favourite SONG.

147

*In Love never vary, never vary, but be Merry,*

## A Favourite SONG,

Pia.

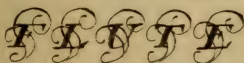
Qual nave smarrita tra firti e tempeste ne luce ne  
porto gli toglie il timor ne luce ne porto gli toglie il timor  
qual nave smarrita tra firti e tempeste ne luce ne  
porto gli toglie il timor... ne lu = ce ne porto gli toglie il ti =  
mor gli toglie il timor ne luce - ne porto gli toglie il ti =  
mor gli toglie il timor

*sal*



In the Opera of Rhadamistus. 149

io senza ita più doglie funeste non trovo conforto al  
misero cor con trovo conforto al misero cor: D.C



Sym.  
Song  
Sym  
Song  
Sym  
Song  
Da Capo

*Volgendo a me lo sguardo vedrai qual dolce affetto per*

*te si desti in petto che sospirarmi fu*

*Volgendo a me lo sguardo ve-*

*drai qual dolce affetto vedrai qual dolce affetto per te si desti in petto che sospirarmi*

*fu*

*che sospirarmi fu*

*In the Opera of Grifelda.*

151

*che so spirar che so spirar...*

*... che so spirar mi fa*

*la tua sembianza vaga i miei desiri appaga*

*per te il mio fido amor l'ultima ancor farà per te il mio fido amor l'ultima ancor farà*

*l'ultima ancor farà per te il mio fido amor l'ultima ancor farà*

**D.C**

*Turnover for the Flute*

152 *Volgendo amelo, &c.* For the Flute.

*Sym.*

*Song*

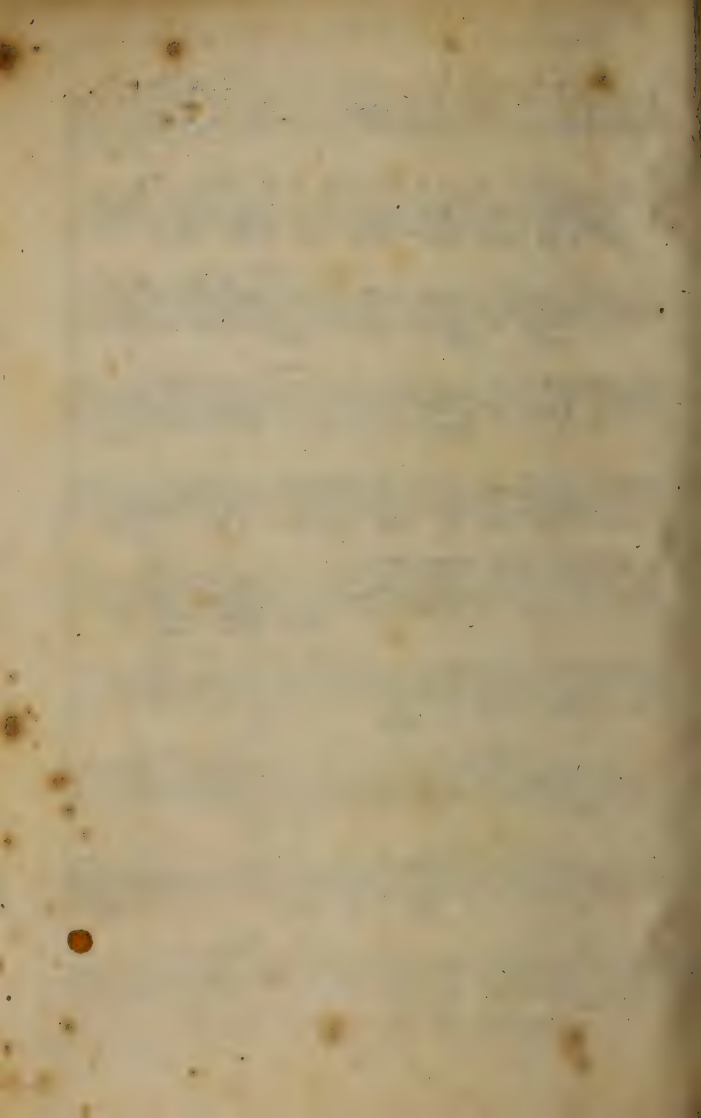
*tr*

*Da Capo.*

The end of the First Volume.







12

c/c







